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But the one who runs them down most amusingly is a certain Bishop of Salisbury, who has evidently at heart not so much the wish to reform their manners as to admire his own talent for epigram. He evidently chuckles over such sentences as the following :—

"The common singing men are a bad society, and yet a company of good fellows, that roar deep in the quire, deeper in the tavern. * * * Though they never expound the scripture they handle it much, and pollute the gospel with two things, their conversation and their thumbs. Upon working days they behave themselves at prayers as at their pots, for they swallow them down in an instant. Their gowns are laced commonly with streamings of ale, the superfluities of a cup or throat above measure. Their skill in melody makes them the better companions abroad, and their anthems abler to sing catches."

Hawkins, who prints this good-humoured abuse, puts in a claim of consideration for "decent and orderly men, and many of them exquisite artists." Drinking and dissipation, the vices of musical men as well as of some others, seem to be evils naturally consequent on a certain stage of musical progress. While madrigals were in fashion, a lady could preside and hand about the parts. But when the comic and convivial side of music was discovered, when catches, canons, and rounds with ludicrous words, and sometimes worse, carried merriment and enjoyment to a high pitch, then the aid of drinking was called in, and men resorted to taverns, to conduct their orgies by themselves. Hoffman, a German musical writer, says piquantly that "the devil puts his hoof into every thing," and certainly he did very soon into this our paradise of English music. We used to think that of the composers of the Restoration, who have been so much censured for immoral catches, that Purcell, Wise, and such scapegraces, bore the chief blame—but we have since found that the respectable Dr. Blow was as much involved as any of them. The manners of the age must excuse many faults of the past in singers, as well as in composers.

To be continued.

GRAND SONATA BY DR. GLEITSMANN.

(Contributed.)

THIS sonata does great honor to the inventive powers and taste of its composer. It is a real work of picturesque and imaginative art. The opening is gloomy and impressive, but the music becomes agitated as it breaks into the allegro. The melodies and their harmonising are interesting; and a certain clearness of design, simplicity, and breadth, recommend the whole of the movement as the work of a master. In particular we admire the burst into C major, and the fine introduction of the slow subject at the opening, as the bass at the end of page 10. The florid passages are principally arpeggios, and pertain more to the great style of Beethoven, than to the filigree work of the more modern composers. The Scherzo and Trio in F minor and D flat major, are melodious, energetic, and fanciful. The Adagio in A natural major, is of the

style of Beethoven in the slow movement of the grand Trio, highly impressive and solemn in its melody, and accompanied by spreading harmonies, which embrace the whole extent of the pianoforte. There are passages of skips in the left hand, which are highly useful to master for the mechanical purposes of effective full playing. The last movement is fugal and contrapuntal, and not a little seasoned with mechanical difficulties. The whole work, however, yields more readily to the hand of a tolerably practised player than might be expected from its appearance. Dr. Gleitsmann is, we believe, an amateur; but he appears to us in the light of so excellent a musician in this production, that we have the greatest curiosity to see his other works, and how far he is able to differ from himself. It is of the highest importance that the true classical school of pianoforte music should not fall into entire neglect; and of the high promise of this first work there can be no doubt.

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The direct Taxes on the present number of the *Musical Times* amount to—

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This amount, £12 12s. (were the Taxes repealed), might be spent in improving the work or lowering its price. It is incumbent upon all who desire the extension of EDUCATION, to protest, on every possible opportunity, against the continuance of the Taxes on Knowledge, especially by a Government which professes to encourage LEARNING.

Correspondence.

To the Editor of the "Musical Times."

DEAR SIR,—The chanting of the Daily Psalms having become in this neighbourhood, within the last few years, pretty general, a great deal of argument has naturally arisen as to the time Chants for the above use, and also for the Canticles during Morning and Evening Prayer, should be taken, I mean that portion of the Chant which is sung in strict time; and as the *Musical Times* with us is considered in all musical matters an authority, we shall feel much obliged if, through the medium of your excellent periodical, you will, as far as we are concerned, set the matter at rest by stating the time you conceive Chants ought generally to be taken, as indicated by Maelzel's or Greaves' portable metronome. By so doing you will greatly oblige, Dear Sir, Yours,
Wakefield, January 19th, 1852.

TEMPO.

[We give the above letter from the interest felt upon the subject, premising that we venture to offer our opinion with a knowledge of the different notions entertained, as to what is the proper mode of chanting. It appears to us that the words should be read at an easy and rather quick rate, and that the pitch or intonation of the syllables should vary according to those indicated by the notes of the chant.]